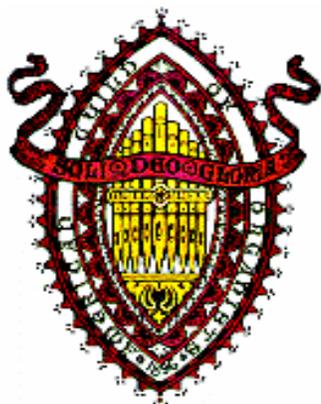


# The Bombarde

## American Guild of Organists - Harrisburg Chapter



Our mission is to promote the organ in its historic and evolving roles, to encourage excellence in the performance of organ and choral music, and to provide a forum for mutual support, inspiration, education, and certification of Guild members.

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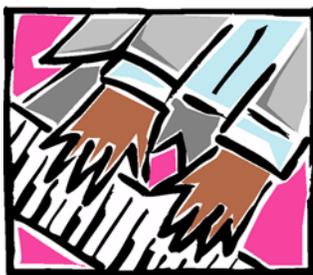
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### Workshops for Organists and Pianists

Saturday, November 6, 2004,  
9:00 – 12:10

Christ Presbyterian Church,  
421 Deerfield Road, Camp Hill

This is the first of two workshops at Christ Presbyterian designed for organists and pianists of all levels. The second (anthem sharing) is scheduled for February 5. The sessions are free for AGO members and those who join that day; the fee for others is \$15.00.



### Event Schedule

- 8:30-9:00 Registration (coffee, tea, and breakfast "goodies")
- 9:00-9:40 *Conducting from the Console*: David Binkley
- 9:50-10:30 *Hymn Playing*: Pierce Getz
- 10:40-11:20 *Easy Improvising*: Robert Lau
- 11:30-12:10 *Organ / Piano Repertoire*: Lou Ann Potter

Directions to the church: I-83 S to exit 40B, New Cumberland (Cedar Cliff Mall). Go straight through traffic light at the off ramp. Turn left into the Allendale development (about .2 mi after traffic light), and take the first left onto Deerfield Rd. Church is on the left.

Please contact Ellen Hunt for further details. E-mail <ellenhunt@comcast.net> or call 717-731-9290.

See the *Pipes in Proximity* column on page 6 for a description of the Schantz Pipe Organ at Christ Church.

### Program Sneak-Peek

**LOOK** at **THIS!** Mark your calendars, plan to attend, and plan to invite a friend!

Saturday, November 6, 2004—9:00AM to 12:10PM Workshops, Christ Presbyterian Church, Camp Hill. (See left column for complete details).

Saturday, February 5, 2005—9:00AM to 12:10PM Workshops, Christ Presbyterian Church, Camp Hill — Anthem Sharing

Sunday, April 17, 2005—4:00PM Member Student recital, St. Stephen's Episcopal Cathedral, Harrisburg.

Saturday, April 30, 2005—Pedals, Pipes, and Pizza at Lebanon Valley College.

Monday, May 9, 2005—6:30 PM Banquet at Radisson/Penn Harris Hotel, Camp Hill

### Monthly Lunch Bunch

Come out and join this friendly group for lively conversation and good food on Wednesday, November 10 at 11:30 a.m. We meet in the Bridges Café at the Radisson in Camp Hill 11:30 a.m. Call or e-mail Doris Savage by Monday, November 8 if you plan to attend, 717-697-4042 or <dsavage@att.net>.



## Shenk Scholarship Students – 2004!

### Chapter Two

by Mary Jane Nelson

As promised, here is the second installment of interesting facts about our Shenk Scholarship Organ Students from the summer of 2004. All three of these boys played on the Member/Student Recital in Carlisle on August 29<sup>th</sup>. We can consider them most eager learners!

**Ryan Brunkhurst**, age 11, has completed fifth grade at Saint Joan of Arc School in Hershey. He has had two years of private organ lessons with Mr. Andrew Long, and has been musically influenced by his grandmother, and by Dr. Darrell Woomer. Ryan has been playing piano since age 5. Occasionally he has played at Saint Joan of Arc, and in the United Methodist Church of Mt. Gretna.



His sports interests are skiing in the winter, and swimming in the summer. Hobbies other than music include collecting antique Christmas lights, and “hanging out with friends.” For pets, he enjoys two cats and one dog.

Ryan’s favorite vacation activities include visits with his grandparents in the summer at Folly Beach in South Carolina.

His all encompassing comment about the Shenk Scholarship lessons: *“That was very, very fun!!! Thank you!”*

**Joseph Gribb**, age 14, is in seventh grade at New Cumberland Middle School. He has had three years of private lessons with Waneta Benson and Matthew Wensel, in addition to the summer lessons with Dr. Shelly Moorman-Stahlman. In his early life, he was musically stimulated by influential adults, including his mother and father, plus Catherine Behler, Waneta Benson, Fred Hooper and Mary Ann Gross.



He began his piano study in first grade at age 6, and later took up the French horn. He continues to play those instruments in both church and school. His participation in musical organizations over the years includes Cherub Choir, Junior Choir, Concert Band, Holiday Ensemble and Handbell Choir. Golf and swimming are his favorite participant sports, and his hobbies, other than music, include working with Legos, and Harry Potter.

Joseph has a pet dog, a Hungarian Vizsla named Eva (pronounced Ava) who enjoys listening to him play the piano! He enjoys vacationing with his family in Beaufort, South Carolina, and in Niagara Falls. Joseph’s final comments about his musical experience this past summer: *Lessons were great! I learned a whole lot....had a good teacher...and the last lesson at Pine Street Presbyterian Church was fantastic!*

**Caleb K. Sisak**, also age 14, has completed eighth grade at Camp Hill. He plays mellophone in the Camp Hill Senior High Marching Band, and French horn in the school’s jazz and concert bands. I guess it’s no surprise that he also plays keyboard in the jazz band!



He began his musical life with Suzuki piano lessons just before he turned six years of age. Caleb’s mother played the piano, and just seeing her play prompted his interest. His dad plays the guitar and has a huge CD collection that Caleb borrows from for his listening enjoyment. He has had eight years of private piano lessons, with Mr. Paul Fierro as his current instructor. Caleb has also had two years of private organ lessons with Matthew Wensel, and two years of Shenk Scholarship Student study with Shelly Moorman-Stahlman.

He was selected to play the organ for Camp Hill’s Baccalaureate Service last spring. He says *“It was a challenge to adjust my prelude and postlude to allow the graduates time to formally proceed in and out, particularly since no rehearsal occurred prior to the ceremony, but I certainly enjoyed the opportunity!”*

Caleb also plays the organ and piano on occasion for his church’s services and has had two opportunities to substitute as the organist for other churches. He thinks selecting and playing appropriate hymns for the services is the most challenging part. He sings in his church’s Young Adult Choir and accompanies them sometimes. He has also played duets with a violinist, and this duo has played at Bethany Village for the residents, as well.

Sports-wise, Caleb enjoyed playing on the high school golf team this year, and likes to hit balls at the driving range, although he also enjoys tennis, jogging and computer researching in his “spare” time.

His pet is a young cat named “Clancy-girl”, who it seems has extremely unique behavior. Vacationing this year for two weeks on land and sea in Alaska, he had the opportunity to helicopter to a glacier in Juneau, and to dog-sled in the snow and ice. With that experience, he got a job offer to assist with a dog-sled team next summer, but will have to wait until the age of 16.

His comments on his summer organ study: *“The opportunity to study with Dr. Moorman-Stahlman was simply awesome. She is patient while challenging me to do my best performance and combines the learning skills needed for the process. She is always encouraging in her feedback yet consistently helps identify areas that need improvement. The best compliment that reflects on the gift acquired from the scholarship lessons were the comments my parents overheard when I played as guest organist at Baughman United Methodist. Many people were extremely surprised at my age!”*

Such a multi-talented youth should have no trouble progressing in any of his chosen fields.

## Have You Seen This?

by Chuck Yocum

This month we review a collection of *Improvisations on Three Hymns of the Moravian Tradition* by Michael Burkhardt and published by MorningStar Music Publishers (MSM-10-517).

The first voluntary is based on the tune CONFESION and is titled *What Brought Us Together*. This four-page piece is relatively easy and written in a 6/4 meter. The registration uses an 8' Gedeckt against an 8' Principal with soft 16' & 8' in the pedal. Although it is registered for a three-manual organ, the piece works well on two manuals.

The second voluntary is titled *Christian Hearts in Love United* (tune-CASSEL) and is written in a 12/8 meter and is six pages in length. This is a piece that requires more practice than the others. It also has key changes and changes in rhythm. This piece is also registered for three manuals, but can be done effectively on two manuals. It begins with flutes 8' & 4' and using an 8' Oboe & 4' Flute as melody, it can be classified as tricky because the accompaniment uses eighth notes, sixteenth notes and dotted eighths here and there.

Voluntary number three is entitled *Church, Rejoice!* (Tune-CHURCH REJOICE) and would make a good special Prelude or Postlude. Written in the key of A and 4/4 meter, it is not very difficult. Using an 8' solo Trumpet against rather full organ, the piece is to be played in the style of a Baroque dance.

This collection should be a welcome addition to all organists for their repertoire.

At the November meeting the two Lau Collections, *SILENT NIGHT* and *HOLY NIGHT*, and the *LYRIC PIECES* by Dale Wood will be given to THREE lucky attendees. We did not give out the Lau Collections on the trip to Lancaster because of the low attendance.

## Directory Update

Submitted by Doris Savage

Copies of the new directory will be available at the November 6<sup>th</sup> event held at Christ Presbyterian Church. Please see Carolyn Evens or Doris Savage to receive your copy. To reduce the expense of mailing, kindly pick up a directory or two of someone that may live near you to hand deliver. Also notify Doris if there are any corrections to the directory.

## Notes on Our Members

Congratulations to **Pierce Getz** - recipient of the Elaine Brown Award. The American Choral Directors Association of Pennsylvania honored Pierce Getz by presenting to him the Elaine Brown Award at the organization's annual summer conference held at Bucknell University, Lewisburg, PA. This prestigious award is granted annually to a conductor for outstanding contributions toward the choral art and influence throughout the state of Pennsylvania. Past recipients of this award, in addition to Elaine Brown, include Fred Waring, Robert Page and Helen Kemp.



"Honors to 'Packy'" read the caption on this photo recently shown in *The Sun*. Milton Hershey School President John O'Brien is shown presenting one of the inaugural Spartan Hall of Fame plaques to **W. Purnell "Packy" Payne**, one of sixteen individuals and one team recognized in ceremonies Friday, September 24, as a kickoff of the homecoming weekend activities. Payne spent 37 years in service to the school and was the founder and director of the Spartan Orchestra.

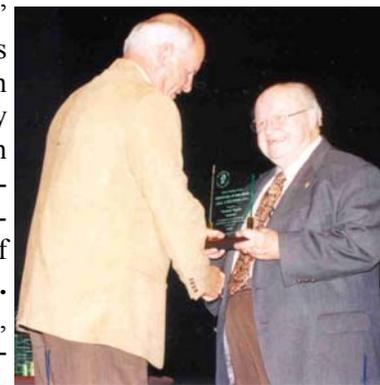


Photo courtesy of *The Sun*

Ruth Brommer is scheduled to have back surgery on November 5. We wish her a speedy recovery.



## Treasurer's Report

Cash in Bank as of 9/15/04	\$ 3,750.69
Total Receipts (+)	\$ 2,500.75
Less Total Disbursements (-)	\$ 802.66
Cash in Bank as of 10/15/04	\$ 5,448.78
Invested Funds: Cassel	\$ 6,215.00
Stahle	\$ 1,222.20
Shenk	\$ 2,429.87
Yocum	\$ 3,056.47
Other	\$ 5,552.62
Total Invested Funds	\$18,476.16



## “Crawling to Lancaster and Back”

by Kenneth Kline and Mary Jane Nelson

Six members representing the Harrisburg Chapter met at Pole 32 in the Harrisburg East Mall parking lot at 8 am on Saturday, October 9, to ride in a van to visit some of Lancaster's renowned organs. Participants were our Dean, and driver, Alan Berlin;



From left: Tom Herald, The Rev. Carl Schroeder, Ken Kline, Chuck Yocum, Carolyn Evens, Alan Berlin, Mary Jane Nelson

Chuck Yocum, Carolyn Evens, Mary Jane Nelson, Ken Kline and a friend, Tom Herald, Celtic harpist.

Our first stop took us to St. Joseph Roman Catholic Church where we met with organist Michael Lawrence and The Rev. Msgr. Thomas H. Smith. This tracker organ in a back balcony was being restored, and was not playable by any of our troops. However, a few stops on the Swell were playable by musician Lawrence, but no Great or Pedal.....no organ bench, either. The instrument must, at present, be played in a vertical position. When the restoration is complete, we will be informed.

Then on to First Presbyterian where Agnes French is at the helm. This organ was installed in 1947 by Aeolian-Skinner. The fact that it is still in one piece is remarkable, but a further fact that nothing has been added or replaced since its birth is awesome. The 75 ranks cover a wide tonal range, and include an unusual number of strings. Gordon Young served this church early in his career. Ms. French played a mini-recital of snippets of her repertoire to display for us the merits of this instrument.

Next, and around the corner, is Holy Trinity Lutheran Church, where organist Peter Brown received us warmly. He has been Holy Trinity's music director for 33 years. This is not only an historic church, but a very beautiful sanctuary...Victorian in appearance. This organ, a combination of pipes and digital stops has everything you could possibly want...drums, harps, tympani.....even a bird!

After a lovely lunch at the *Pressroom*, the Rev. Carl Schroeder who had joined us for lunch, escorted us to the Church of the Apostles UCC. He was the organ consultant and designer of the instrument which was originally at St. Paul's Reformed Church in Lancaster as a 1927 Austin instrument. The Gundling company modernized the organ in 1965, and further changes were made when it was moved after the merger of St. Paul's and St. John's. Mechanically it has been completely redesigned with some digital stops added as well

as a solid state control system. The organ has four manuals with 54 ranks of pipes and 32 ranks of digital. The congregation is fortunate to have a Steinway Concert Grand piano in the sanctuary, also. Cynthia Kahler is director of music and organist at Apostles. She presented a short recital of selections to showcase the organ's capabilities.

The final stop of the day was WestGate Baptist Church, a small sanctuary seating about 300 people. Much to our amazement, the organ was a 33-rank E.M. Skinner, three manuals and a full pedal. This church presently has no music director or organist. Mr. Reed Bine, a charter member of the congregation, told us the circumstances behind the travels of this instrument which was originally in a New York museum, and involved a high-jacking of much of the pipe work by a less-than-honest installer who had to be taken to court before the congregation could recover the REAL organ. There is a lot of history wrapped up in this instrument. However, Ken, Chuck and Carolyn all had a chance to play it, so we reveled in the opportunity. Mr. Bine was so delighted that the instrument was being played....and we might add, played to its fullest capacity!...that he was moved to tears.

It was a great day! Blue skies, cool temperatures, and good friends. We were indeed blessed in our adventure.



Carolyn Evens in the driving seat.

### Position Available

- Organist / Pianist needed.
- One Sunday service (10:15AM); Average attendance is 115.
- Accompany Senior Choir weekly and Youth and Handbell Choirs occasionally.
- Wicks Pipe Organ, 17 ranks, 2 manuals.
- Salary \$5,100 with \$300 expense account for music; four weeks paid vacation.



St. Peter's Lutheran Church, Broad & Paxton Streets, Highspire, PA 17034.

Contact Kay Sutch 939-6303.

## Dear Uncle Nate . . .

Dear Andy:

Last month I suggested some ideas about rhythm and tempos in hymn playing. Now I'd like to discuss organ registration.

Adults sing at 8' (women) and 16' (men) pitches. They need to hear the pitch of the melody clearly. I would suggest, then, that you register the organ using stronger (louder) pitches at the 4' and 2' levels rather than the 8' level. This will help them hear the melody *above* the pitches they are singing. For a basic registration, use an 8' flute and 4' and 2' principals. The 8' flute is usually a better choice than an 8' principal, as this used with the principals at 4' and 2' often sounds clearer.

Secondly, in choosing more stops to add body to this basic registration, avoid those stops which do not contribute to this clear basic sound. For example, does that 8' Gemshorn on the Swell make a big difference in the sound? If not, don't use it. By the way, avoid stops like string celestes and 16' manual stops; they almost always "muddy" the sound.

Try this: register the organ using most of the stops you might typically think should be used for hymn playing. Then eliminate as many as possible by testing whether or not that stop is essential, remembering you are seeking a sound that will have clarity. A good hymn registration rarely means "full organ."

One final suggestion. Prepare another piston with less volume than the first one. Depending on the size of the congregation – especially if there are fewer people than usual – this setting might be the better to use.

Good Luck! Uncle Nate

## A Sermon preached at Evensong for the 2004 AGO Convention

by The Very Rev. Canon Mary June Nestler,  
Tuesday, July 6, 2004, 8:00 p.m.

My knees were knocking and I couldn't get enough breath. The introduction on the piano was coming to its end. The E major chord arrived and I gulped and came in late: "I know that my Redeemer liveth."

I was eighteen, and this was my first voice lesson at the conservatory. My teacher was the celebrated British tenor Richard Lewis, whose recordings I had listened to night and day through high school, never dreaming I would study with him. He was tall and winsome.

At the piano was Vladimir Sokoloff, who closed the music I had placed before him and played from memory. Now this was the man who had played for my audition some months before, the one who had just smiled at me when I said I wanted to perform a song by Anton Webern, but had another one with me just in case he wasn't up to sight-reading it. (I was young and foolish!)

"For now is Christ risen, for now is Christ risen from the dead. The first fruits of them that sleep."

Ah. It had ended. I looked up at Mr. Lewis and waited for a word, a trick of technique, and insight—maybe it would take two—that would turn me into Joan Sutherland.

He put his hands on his hips and looked me in the eye. "Well," he boomed. "Do you know that your Redeemer liveth?"

Hmm. Now that I wasn't expecting. "I...I think so," I stammered. "Well...hmmm, yes, I guess I do."

"You must *know* that your Redeemer liveth. Sing it again and convince me."

So began my collegiate music studies, but, even more prophetically, so began my theological education. Through that first year we focused on singing, to be sure, but we also explored what it means to create, to interpret, to bring forth, to perform music. Five hundred years ago the sculptor Michelangelo wrote, "I saw the angel in the marble and carved until I set him free." We musicians study not to learn music, not to take it into us, as if it were something to be consumed, but to *release* it. We strive to carve away all that binds it so we may set it free, fashioned into a living stone.

In theological language this process of carving is called discernment, and this emergence of form is called finding a vocation. Some identity, some direction in us is called out, and it finds its path until it comes to an intersection with the needs of the world.

About three years ago the man who is now the Archbishop of Canterbury, Dr. Rowan Williams, came to deliver a series of addresses to the Episcopal clergy in this diocese. His brilliant mind and humble spirit made for awe and delight among us. At one point in his talks he said, "Do you know why God called you to be priests?"

Why, you could just feel every chest in the room swelling, every mind responding, "Of course I know. I'm *special*. I'm good. I'm chosen. I'm a great preacher, a skilled pastor, a humble presence in the midst of my flock." The puffed-up-edness in the room was palpable.

"Do you know why God called you to be priests?" We waited for his answer. "Because God couldn't save you any other way."

Two hundred balloons popped across the room. I daresay none of us had looked at our vocation to ordained ministry quite that way before. He then proceeded to guide us down a sometimes dark path into the depths of our souls, to that place where puffed-up-edness cannot stand alongside the presence of God, to that place where we are carved away and stand so very much in need of salvation, to that place where we are able to say with the psalmist, "Surely it is God who saves me," not the goodness of myself or the wonders of my abilities.

(To Be Continued in a future edition)

## Pipes in Proximity

by Shawn Gingrich & Chuck Yocum

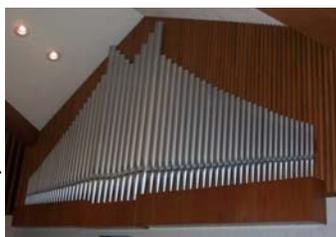
In October of 1953, Rev. Spencer Smith of Camp Hill Presbyterian Church advised his Session of the need for another Presbyterian Church in the area. The idea of Christ Presbyterian Church was launched. Six months later the site was purchased, Rev. John A. Sensenig was called to be the organizing pastor from the Lycoming Presbyterian Church in Williamsport and in August of 1954 the Parsonage at 1609 Carlisle Road was purchased (There is no longer a Parsonage today). In September the first meeting of 30 people was held at the Parsonage. Later over 180 people attended the first service held at Highland Elementary School. In 1957 the congregation officially called Rev. Sensenig to be the first Pastor. Two building campaigns completed in 1959 and 1968 produced a facility which has become a religious and social center for the neighborhood of Allendale.



The Schantz pipe organ was installed in 1988. It contains 1,105 pipes comprising 18 ranks. The Swell division is on the left, the Great is on the right, with the Pedal Octave forming the façade in the middle. The Swell strings are lovely - almost like a Gemshorn. The Swell division contains a full cornet which is very nice. The Great Holzgedeckt has nice chiff and a wonderful character. The Swell trompette is bright and is voiced as a chorus reed.



We look forward to hearing this instrument in action on November 6 at our next Chapter Event. Thanks go to Christ Church's organist Lou Ann Potter for allowing us access and to the office staff for providing some of the paperwork.



## Happy Thanksgiving from the Editorial Board



## Specification

Schantz Organ 18 ranks, 1,105 pipes  
Christ Presbyterian Church, Camp Hill

### Great Organ (unenclosed)

8'	Principal	61 pipes
8'	Holzgedeckt	61 pipes
4'	Octave	61 pipes
4'	Koppelflöte	61 pipes
2'	Super Octave (from Mixture)	
IV	Mixture	244 pipes
	Tremulant	
	Chimes	21 bells
	(Mayland with 5 position dynamic switch)	

### Swell Organ (enclosed)

16'	Rohrbourdon (ext 8')	12 pipes
8'	Rohrflöte	61 pipes
8'	Viole	61 pipes
8'	Viole Celeste (TC)	49 pipes
4'	Spitzprincipal	61 pipes
4'	Hohlflöte	73 pipes
2 2/3'	Nazard	66 pipes
2'	Hohlflöte (from 4')	
1 3/5'	Tierce	61 pipes
1 1/3'	Larigot (from Nazard)	
8'	Trompette	61 pipes
	Tremulant	

### Pedal Organ

32'	Resultant (from Bourdon)	
16'	Bourdon	56 pipes
16'	Rohrbourdon (from Swell)	
8'	Principal	56 pipes
8'	Bourdon (from 16')	
8'	Rohrflöte (from Swell)	
4'	Choralbass (from 8')	
4'	Bourdon (from 16')	
2'	Octavin (from 8')	
16'	Contre Trompette (ext. Swell)	12 pipes
8'	Trompette (from Swell)	

### Couplers

Great to Great 16', 4', Unison off  
Swell to Swell 16', 4', Unison off  
Swell to Great 16', 8', 4'  
Great to Pedal 8', 4'  
Swell to Pedal 8', 4'

### Combinations

4 pistons affecting Great with Intra-Manual Couplers.  
4 pistons affecting Swell with Intra-Manual Couplers.  
4 studs affecting Pedal.  
4 generals (Thumb and Toe)  
General Cancel  
Great to Pedal Reversible (Thumb and Toe)  
Full Organ Reversible (Thumb and Toe)  
Crescendo Pedal

### *Area Events in The Arts*

**Saturday, November 6, 2004—7:00 PM**

Eastminster Presbyterian Church, 311 Haines Road, York, Manhattan Music Ensemble in concert.

**Sunday, November 7, 2004—3:00 PM**

Grace United Methodist Church, 216 State Street, Harrisburg, The Central Pennsylvania Oratorio Singers presenting Mendelssohn's oratorio, *St. Paul*. Tickets at the door \$12; in advance \$10; Patron packages are available at three levels: \$35, \$50, \$100. Contact 717-238-6739 for further assistance.

**Sunday, November 7, 2004—4:00 PM**

First Presbyterian Church, 140 East Orange Street, Lancaster, John Weaver in recital.

**Sunday, November 7, 2004—4:00 PM**

Griswold Hall, Peabody Conservatory, 1 East Mount Vernon Place, Baltimore, MD; Joan Lippincott in recital.

**Wednesday, November 10, 2004—6:30 PM**

Camp Hill Presbyterian Church, 101 North 23d Street, Camp Hill, Tuckers' Tales Puppet Theatre, Beanstalks, Beasts and Buffoons. A free-will offering will be received and childcare will be provided. Call 717-737-0488 for more information or visit the church's website at <www.thechpc.org>.

**Saturday, November 13, 2004—7:30 PM**

Grace Lutheran Church, North Queen and James Streets, Lancaster presents The Maryland State Boychoir, in a service of Choral Evensong followed by a short concert. A free-will offering will be received. (See article below)

**Sunday, November 14, 2004—7:00 PM**

Mechanicsburg Presbyterian Church, 300 East Simpson Street, Mechanicsburg; **Jazz Vespers** presented by the Craig Sunday Orchestra; Gospel songs and spirituals will be played in the big band style with narration and scripture about the music shared by Pastors Rick Sweeney and Myrtle McCall. For more information email: <sklinedinst@mechpresby.org>.

**Sunday, November 14, 2004—7:30 PM**

Trinity Lutheran Church, 2000 Chestnut Street, Camp Hill, Ride the Chariot, **Christyan Seay** and friends join Trinity's Chancel Choir to present a musical program highlighting the contributions of African-American composers in the genres of classical art song, opera, spirituals, and Broadway / Musical-Theater. A free-will offering will be received.

**Sunday, November 21, 2004 4:00PM**

Grace United Methodist Church, 5407 North Charles Street, Baltimore, MD; Alan Morrison in recital on the five-manual, 120-rank organ (59 ranks Moller Pipes, 61 ranks of Walker Digital). Call the church for details 410-433-6650.

**Sunday, November 28, 2004—7:00 PM**

St. Luke Episcopal Church, Sixth and Chestnut Streets, Lebanon, Advent Vespers with Bach's Cantata 61, *Nun komm der Heiden Heiland*, St. Luke's Festival Choir and Chamber Orchestra. Freewill offering. Call 717-272-8251 or email <terryleb@aol.com>.

**Saturday, December 4, 2004—7:00 PM**

Penbrook UCC, 56 Banks Street, Harrisburg presents the Hershey Handbell Ensemble under the direction of **Shawn Gingrich**. A free-will offering will be received.

**Sunday, December 5, 2004—8:30 & 11:00 AM**

Camp Hill Presbyterian Church, 101 North 23d Street, Camp Hill, Church Choirs present music for Advent and Christmas, featuring Brass Choir under the direction of David R. Getz; Carol, Westminster, Kirk and Sanctuary Choirs, **David Binkley**, organist / choirmaster. Call 717-737-0488 for more information or visit the church's website at <www.thechpc.org>.

**Sunday, December 5, 2004—3:00 PM**

First United Methodist Church, 64 West Chocolate Avenue, Hershey presents the Hershey Handbell Ensemble under the direction of **Shawn Gingrich**. The concert is free and childcare will be provided.

**Monday, December 6, 2004—7:00 PM**

Grantham Church, 421 Grantham Road, Grantham presents the Hershey Handbell Ensemble under the direction of **Shawn Gingrich**. A free-will offering will be received.

**Sunday, December 12, 2004—4:00 PM**

First Lutheran Church, 100 E. High Street, Carlisle presents Bel Voce; Teresa Bowers, Artistic Director in the Sixteenth Advent / Christmas Lessons and Carols.

**Sunday, December 12, 2004—7:00 PM**

Trinity Lutheran Church, 2000 Chestnut Street, Camp Hill presents Christmas at Trinity, an all-church musical celebration with orchestra including John Rutter's *Magnificat* along with other seasonal music. A Free-will offering will be received.

### **Maryland State Boychoir visits Grace Church, Lancaster**

The Maryland State Boychoir, under the direction of Frank Cimino and Stephen Holmes, will present a service of Choral Evensong followed by a short concert on Saturday, November 13, at 7:30 p.m. at Grace Lutheran Church, Lancaster. The Tour Choir will present the *Magnificat and Nunc Dimittis in C* by Charles Vickers Stanford, with responses by William Smith. The concert will feature works by Duruflé, Palestrina, Burleigh, Clausen, and John Rutter. A free-will offering will be received.

The choir, in its 18th season, serves the State of Maryland as "Official Goodwill Ambassadors." Choristers come from a wide range of background, ethnicities, and races. The choir has dedicated itself to providing talented boys with a musical education in the tradition of the great European choir schools, opportunities to perform professionally, and a change to grow socially. The choir is committed to providing a safe place for boys to do something they so greatly enjoy: singing.

The choir performs over 60 times each year throughout Maryland, and tours have taken them throughout Europe, Canada, and the Mid-Atlantic, Southeast and Midwest regions of the United States. Recently the choir returned from a tour of Ireland and Wales.

## The Choral Singer's Guide to Keeping the Conductor in Line,

from an article by Philip Cave in *The Singer*

1. Never be satisfied with the starting pitch. If the conductor uses a pitch pipe, insist on your preference for the piano - and vice versa.
2. Complain about the temperature of the rehearsal room, the lighting, the lack of space, or a draught. It is best to do this when the conductor is under pressure.
3. Bury your head in the music just before an important cue.
4. Ask for a re-audition or seating change. Ask often. Give the impression you're about to quit. Let the conductor know you're there as a personal favor.
5. Loudly clear your throat during pauses (tenors are trained to do this from birth.) Quiet interludes are a good opportunity for blowing your nose.
6. Long after a passage has gone by, ask the conductor if your low C was in tune. This is especially effective if you didn't have a low C or were not singing at the time.
7. Wait until well into a rehearsal before letting the conductor know that you don't have any music.
8. At dramatic moments in the music (while the conductor is emoting wildly) be busy marking your music so that the climax will sound empty and disappointing.
9. Look at your watch frequently. Shake it in disbelief occasionally.
10. Whenever possible, sing your part either an octave above or below what is written. This is excellent ear training for the conductor. If he hears the pitch, deny it vehemently and claim that he must be hearing the harmonics.
11. Tell the conductor, "I'm not sure of the beat." Conductors are always sensitive about their "stick technique," so challenge it frequently.
12. If you are singing in a language with which the conductor is the least bit unfamiliar, ask him as many questions as possible about the meaning of individual words. Occasionally, say the word twice and ask his preference for pronunciation, making certain to say it exactly the same both times. If he remarks on their similarity, give a look of utter disdain and mutter under your breath about "subtleties of inflection."
13. Ask the conductor if he has listened to the Willcocks recording of the piece you are rehearsing. Imply that he could learn a thing or two from it. Also good, ask "Is this the first time you've conducted this piece?"
14. If your phrasing differs from that of others singing the same phrase, stick to your guns. Do not ask the conductor which is correct until backstage just before the concert.
15. Remember - softer means slower.



## Introduction of a New Board Member "SPOTLIGHT on Anna Royer"

by Mary Jane Nelson

In the many months that I have been collecting information about Chapter members, I have never set out to write about an "antique". However, in the first paragraph of data submitted by this month's member, she had written, "I am an antique!" It sort of piqued my imagination, so I kept reading. As a child, Anna Royer watched stone masons carve Teddy Roosevelt's nose at Mt. Rushmore. She notes that from her viewpoint, the workers seemed ant-like. On that trip she also journeyed to California before there were turnpikes, interstates or motels. When they arrived at Yosemite National Park, the members of her family were the **only** visitors. Then Anna adds, "So, too, my musical life is from by-gone days."



During Anna's senior year in high school, Frank McCarrell, organist at Pine Street Presbyterian, was her organ teacher. The next year she entered Westminster Choir College in Princeton. Finishing her freshman year, she was summer organist at Camp Hill Presbyterian Church, which at that time was a small church with a two-manual organ.

In her sophomore year, she was organist for Princeton Theological Seminary Women's Choir. Every Sunday night during the school term, the students visited Presbyterian churches in the Philadelphia-Princeton area. Anna gave an organ recital at Miller Chapel on the Seminary campus. The next summer found Anna playing at Salem Reformed Church in downtown Harrisburg. It was there that she played her first wedding for the daughter of then-U.S. Congressman John C. Kunkel. And you'd never guess who was attending the wedding -- none other than Fred Waring! Movie cameras captured the ceremony on film from the balcony.

During Anna's junior year at Westminster, she gave an organ recital at the college, and became organist for Second Presbyterian Church in Princeton. That church no longer exists. The choir director was a faculty member at Westminster, so many of the students sang in his choir. Anna enjoyed returning to Princeton every summer weekend to fulfill her organ duties.....dedication at its highest, I believe!

Senior organ and voice recitals, as well as playing at Second Presbyterian, completed her senior year. In January of that year, Dr. McCurdy went to Charlotte,

(Continued on page 9)

**Anna Royer** (Continued from page 8)

North Carolina, to dedicate Myers Park Baptist Church. The architect for that church was Hensel Fink of Philadelphia. He had just completed enlarging the plaza at Constitution Hall. The felled walnut trees became box pews for that 1,000-seat sanctuary. This colonial church was modeled after America's first Baptist church at Providence, Rhode Island. The architect's plans specified handmade bricks, a steeple 168 feet high - illuminated at night, a marble front porch, and New England slate flooring for the narthex, nave and chancel. The marble altar was hand-carved in Italy. Henry Lee Willetts designed the Nativity stained-glass window above it. His work may also be seen at St. Thomas, St. Patrick's in New York, and at Princeton University Chapel. A hand-carved goblet-designed pulpit and lectern grace this sanctuary.

In September of that year, as a college graduate, Anna went to Charlotte to become organist at this beautiful church, and was one of 25 full-time staff members. She notes that this congregation belonged to the Northern Baptist Convention, but when the Southerners held their revivals, they had a week-long preaching mission. Dr. McCracken, senior pastor at Riverside Church in New York City, was the guest speaker, and the hymnal used was a special edition of the Presbyterian Hymnal that Anna had used all through college!

In the "Charlotte years", Anna gave organ recitals, and dedicated the organ at Queen's College Chapel - just across the street from the church. Some of the members of that AGO Chapter recorded 15-minute organ recitals that were played weekly on a local radio station. (Biographer's note: Is WITF listening???) One summer Anna was organist for a choir, sponsored by the National Council of Churches, that toured Europe for six weeks. It is interesting that it took 18 hours to fly to London on those "prop" planes, refueling in Gander, Newfoundland. Another summer, she taught at the University of Iowa in Iowa City.

When the senior pastor at the Charlotte church left the parish, Anna returned to Princeton to teach music in the public schools. She also became the associate organist at First Presbyterian Church - now called Nassau Presbyterian Church - as well as starting the Carol Choir there. Mary Krimmel, Anna's college organ teacher, was organist-director of this congregation. But Anna played for the early morning service and accompanied all choirs. The Adult Choir presented two major choral works each year, taking the complete 11:00 a.m. worship service to do this.

At that time, Carl Weinrich was organist at Princeton University Chapel. Each summer, he went to Europe to record the complete organ works of J.S. Bach. Princeton churches had combined worship at the University Chapel for a month during the summer. Dr. Weinrich asked Anna to play for those services when he was abroad. After this

month was completed, Anna would "take off" for 45 days in Europe on her own. It seems that summer rates were the cheapest air fare in those days. She says that in Europe, you never saw tour buses. She considers these years "incredibly wonderful."

While at Westminster, Anna taught university students in her "spare time", and it is interesting to note that Anna played all the weddings for Dr. Weinrich in the College Chapel during those years -- most of which were near graduation time - but THERE WERE ABSOLUTELY NO REHEARSALS! (When did this "rehearsal" tradition begin?)

In later years, Anna returned to Harrisburg to teach music in the Susquehanna Township Schools. She was also the accompanist for the two major concerts of the Harrisburg Choral Society each year. Like some other Chapter members, who are the substitutes we can't do without, she has played in MOST of the area churches. But Anna still likes to travel and has continued to enjoy that adventure in her life.

Her final comment: *It's been a rewarding, happy life!* And Anna, if we think of antiques as cherished, memory-filled, beautiful parts of our lives, which live on and on in our hearts and thoughts, then you are one of the greatest! Welcome to the Board!

### Tucson Organ Conference

The Southern Arizona Chapter of the American Guild of Organists and the University of Arizona College of Fine Arts, School of Music and Dance, are pleased to announce a weekend conference in tribute to the legacy of Dr. Roy A. Johnson, former professor of organ at the University of Arizona. The conference will be held at four venues in Tucson, Arizona, March 4-6, 2005.



Entitled "Celebrating the Organ," the conference will include recitals by Daniel Roth (organist, St. Sulpice, Paris), Thomas Murray (Yale University) and Pamela Decker (University of Arizona). In addition, there will be a master class by Roth, workshops by Murray and Robert Clark (retired director of the program of organ instruction at Arizona State University), and a panel discussion by organ builders on current trends in organ design. The Rev. Dr. Victoria Sirota (former chaplain of the national AGO) will present the keynote address.

For registration information, contact Stardust Johnson (520-323-7856 <dustyski@cs.com>), Fern Hieb (520-321-4080 <barryfern@cox.net>), or conference registrar Charlotte Cordes (520-722-4060 <charlot@flash.net>). Conference brochures will be sent upon request.

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**Submission to  
*The Bombarde***

The deadline for each edition of *The Bombarde* is the fifteenth of the month unless otherwise noted. Whenever possible, please submit your items in electronic format. Deadline for inclusion in the December 2004 newsletter is November 15, 2004. Please send **all** submissions to:

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